

Kunle Afolayan in *October 1*: An Analysis of a Nollywood Director's film text

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Abstract

*The Nigerian film industry has come under some criticisms on the mode of production, techniques and styles employed by most of the directors. This has led to poor quality films and has not enhanced the viewing pleasures of the audiences. The importance of education cannot be overemphasized if the films will be better in all round quality. This paper takes a look at the application of the psychoanalysis theory in analyzing the character portrayal in Kunle Afolayan's film, *October 1* (2014). In conclusion, the importance of Nollywood directors to re-invent themselves by applying theories that affect the human being to characters in their films is highlighted as this will enhance the quality of their films and make for a better Nollywood.*

Introduction

Kunle Afolayan is one of a kind in the Nigerian film industry, also known as Nollywood. He has carved a niche for himself as a prolific auteur director, a serious film producer and an outstanding film actor. He has produced a notable number of films that are popular, like *The Figurine*, *Phone Swap*, *The CEO* and *October 1*. His themes are always reoccurring

in his films, like nationalism, the Yoruba cultural heritage, love and the Nigerian idiosyncrasies. In all of these, the actions of the major characters in the films are mostly motivated by some psycho elements.

Afolayan in *October 1* and *The Figurine*, shows his dexterity in the use of psychotic lead characters in moving the film narrative and plot forward. For instance, in *October 1*, Prince Aderopo, in reaction to the ill treatment meted on him while growing up, in secondary school in particular, becomes psychotic and perfects the act of a serial killer of virgins in his community. Again, in *The Figurine*, Femi develops inordinate love for his best friend's wife, this leads to all the problems in the film and eventual death of his best friend, Shola by him. He, Femi, dies unable to actualize this bad love of his.

From the foregoing, one can state that Kunle Afolayan has developed, and using a blend of the Psycho film genre and the thriller, which is known as psycho-thriller. Afolayan has adapted the Hollywood style and filmic techniques of horror and thriller to Nigerian true to type cultural situations in order to make his films stand out from the everyday Nigerian film narratives that sometimes seem to be boring out of repetition of stories.

Afolayan has also earned the classification of an auteur director owing to his adherence to the tenets and principles of the auteur theory and especially in his use of the camera for the movement of his narratives. It will take us another paper to comprehensively discuss Afolayan as an auteur director. Nevertheless, for the purpose of this discuss, we will see how Afolayan has been able to show his knowledge of the psychoanalysis theory by using it effectively to place himself as an iconoclast and avant-gardist in attempting new frontiers in filmmaking in Nigeria. First of all, let us take a look at the psychoanalysis theory before applying it to Kunle Afolayan's film, *October 1*.

The Psychoanalysis Theory: An Overview

Psychoanalysis is a set of psychological and psychotherapeutic theories and associated techniques, created by Austrian Physician Sigmund Freud.

Sigmund Freud was born on May 6th, 1856 in Moravian Hamlet of Freiberg in Austria, which today is known as Pribor in the Czech Republic (Schultz, 2004). He was born into the wealthy Jewish family of Jacob Freud and Amalia Nathansohn. He was the first born of six children and two older brothers from the previous marriage of his father. His mother, Amalia was fond of him and nicknamed him "golden Siggie" (Simon and Schuster, 1999). According to Aimee Husman, when Freud was five years old, his family moved to Vienna, Austria, after his father failed at a business venture. At twenty two, he changed his name from Sigismund to Sigmund. In 1881, Freud earned his Doctoral in Medicine at Vienna University and married Martha Bernay in 1886 (Schultz, 2004). They had six children. Freud was able to set up a neuropsychiatry with the help of Josef Beuer.

In 1902, Freud was appointed Professor at Vienna University (Public Broadcasting Channel, 1997). He took to smoking cigars which led to his being diagnosed with mouth and jaw cancer in 1923. By 1930, when the Nazis started to gain power in Vienna, Freud's life was threatened so his family moved to England, where he would spend the rest of his life. Finally, on September 23, 1939, Sigmund Freud died of mouth and jaw cancer according to Husman (2014). Martin Evan Jay states that "his creation of psychoanalysis was at once a theory of the human psyche, a therapy for the relief in its ills, and an optic for the interpretation of culture and society (Jay, 2016).

According to BBC, after World War I, Freud spent his time in clinical observation and concentrated on the application of his theories to history, art, literature and anthropology. He published his book, *The Ego and the Id*, in 1923, which suggested a new structural model of the mind, divided into the "id", the "ego" and "superego" (BBC, 2014).

According to Saul McLeod, in his article titled, 'Sigmund Freud' (2013), Freud explored the human mind more thoroughly than any other who came before him. Freud believed that when we explain our own behaviour to ourselves and others, (conscious, mental activity) we rarely give a true account of our motivation. This is not because we are

deliberately lying but our rationalizations of our conduct are therefore disguising the real reasons. Freud was the founding father of psychoanalysis, a method for treating mental illness and also a theory for which explains human behaviour. Freudian psychoanalysis refers to a specific type of treatment in which the patient verbally expresses his or her thoughts, including free associations, fantasies and dreams, from which the analyst infers the unconscious conflicts causing the patient's symptoms and character problems, and interprets them for the patient to create insight for resolution of the problems. Psychoanalytic treatment can hypothesize how patients unconsciously are their own worst enemies, how unconscious, symbolic reactions that have been stimulated by experience are causing symptoms.

The Crux of Freudian Psychoanalysis Theory

Saul McLeod (2013) states that Sigmund Freud emphasized the importance of the unconscious mind, and a primary assumption of Freudian theory is that the unconscious mind governs behaviour to a greater degree than people suspect. Indeed, the goal of psychoanalysis is to make the unconscious conscious.

Professor Femi Shaka and Chisimdi Ihentuge further stated that psychoanalysis investigated the parts played by the conscious and unconscious elements of the mind, and how their interactions affect our (present) state of mind (Skaka & Ihentuge, p.178). From the foregoing, for a clearer understanding of the application of the theory of psychoanalysis as propounded by Sigmund Freud, and using same to deconstruct a work of art, we take a simple look at the basic tenets of psychoanalysis.

Firstly, according to Freud, a person's development is determined by often forgotten events in early childhood rather than by inherited traits alone. He calls the early stage of one's life as *id*. Freud believes that this is the primitive stage of life where instincts are the driving force of human behaviour. According to Shaka and Ihentuge "it is entirely unconscious and includes sexual urges and repressed motives seeking immediate

satisfaction (tension reduction) regardless of prevailing circumstances. Dreams and other impulses that seem strange to the individual stem from the *id*" (Shaka & Ihentuge, p.179).

Furthermore, Freudian personality system has the *ego*, which is developed from the *id* during infancy, whose main goal is to satisfy the demands of the *id* in a safe, a socially acceptable way. McLeod (2013) posits that "in contrast to the *id*, the *ego* follows reality principles as it operates in both the conscious and the unconscious mind." The *ego* represents reason and consciousness, and it is there to always reconcile the constant scuffles between the *id* and the *superego*" (Shaka & Ihentuge, p.179).

The *superego* represents conscience and encompasses moral and ethical principles that the individual acquires early in life (Shaka & Ihentuge, P.179). According to McLeod, the *superego* develops during early childhood and is responsible for ensuring that standards (culturally accepted ethics) are followed. The *superego* operates on the morality principles and motivated us to behave in a socially responsible and acceptable manner.

These are the three basic systems that set how the human mind works, otherwise, referred to as the psychic apparatus by Freud. The basic dilemma of all human existence is that each element of the psychic apparatus (*id*, *ego* and *superego*) makes demands upon us that are incompatible with the other two. Inner conflict is inevitable. The *ego* always acts as referee and mediate each time there is a conflict between the *id* and *superego*. The *ego* uses various defense mechanisms to prevent the mind from becoming overwhelmed by anxiety which can affect our behaviour.

Some of these defense mechanisms are *repression*, *denial*, *projection*, *displacement*, *aggression* and *sublimation*. McLeod (2009) posits that in order to deal with conflict and problems in life, Freud stated that the *ego* employs a range of defense mechanisms and these operate at the unconscious level and help ward off unpleasant, unacceptable feelings (i.e. anxiety) or make good things feel better for the individual. Worthy of note too is the fact "memories banished to the unconscious or unacceptable drives and sexual

urges do not disappear, they continue to exert a powerful influence on behaviour. The forces, which try to keep painful or socially undesirable thoughts and memories out of the conscious mind, are termed defense mechanisms (McLeod, 2009). He further states that these mechanisms are natural and normal, they protect us when we come under stressful situations in life. But when they get out of proportion, neuroses develop, such as anxiety states, phobias, obsessions and hysteria.

Repression is the mechanism employed by our unconscious mind to keep disturbing or threatening thoughts that will always result in guilt from becoming conscious, while *denial* involves blocking external events from awareness if some situation is just too much to handle, the person just refuses to experience it. No one disregards reality and gets away with it for long. For example, smokers may refuse to admit to themselves that smoking is bad for their health.

Another mechanism known as *projection* is the individual attributing their own unacceptable thoughts, feelings and motives to another person especially those that will cause guilt such as aggressive sexual fantasies and thoughts. *Displacement* is satisfying an impulse (e.g. aggression) with a substitute object that is symbolic, especially in dream world, while *sublimation* refers to satisfying an impulse (e.g. aggression) with a substitute object in a socially accepted way, something constructive. According to Shaka and Ihentuge, "sexual urges, for instance, are sublimated to intense religious experience, longings and fanaticism" (Shaka & Ihentuge, p.179). The *regression* as a defense mechanism refers to a movement back in psychological time when one is faced with stress. Example is an individual may begin to suck his thumb again or wet the bed when they need to spend sometime in the hospital. When we are troubled or frightened, our behaviours often become more childish or primitive.

Sigmund Freud also discussed the psycho process of *transference* and *screen memory*. In *transference*, the patient redirects recalled emotions away from a parental figure towards the psychoanalyst. *Screen memory* is a form of involuntary action that temporarily reveals the repressed emotion. It

manifests in such actions as slips of the tongue and other such involuntary action.

Dreams Interpretation

A major area of the Freudian psychoanalysis is in dreams and their interpretations. Since dreams occur in our sleep, when the conscious mind is at rest, the events that were suppressed when we are awake come alive in our sleep as dreams. According to McLeod, "Freud considered dreams to be the royal road to the unconscious as it is in dreams that the *ego* defenses are lowered so that some of the repressed materials comes through to awareness, albeit in distorted form" (McLeod, 2009). Freud distinguished between the *manifest content* of our dreams (what the dreamer remembers) and the *latent content*, which is the symbolic meaning of the images of the dream (i.e. underlying wish). He came to this conclusion and called dreams wish fulfillment. This is because, he had a dream on July 24, 1895, about his patient who was not doing fine with his treatment. In the dream, Freud met Irma, the patient, in a party and examines her. He then saw a chemical formula for a drug that another doctor had given Irma flash before his eyes and realized that her condition was caused by a dirty syringe used by the other doctor. Freud's guilt was thus relieved. Freud interpreted this dream as wish-fulfillment. According to McLeod, the dream had fulfilled Freud's wish that the sickness of Irma was not his fault but that of the other doctor.

An article on Sigmund Freud by Martin Eva Jay, states that "all dreams, Freud claimed, even nightmares manifesting apparent anxiety are the fulfillment of such wishes (Jay, 2006). Therefore, the dreams are expected to relax our anxieties in the day that our *ego* defense systems have repressed. Jay posits that this anxiety can have disturbing powers and needs to be discharged to ensure pleasure and prevent pain; and if denied gratification by direct action, it could seek, its release by mental channels, hence our dreams.

But in interpreting the dreams, the problem whereby the underlying wish is translated into the manifest contents is what Freud calls the dream

work. McLeod puts it succinctly this way when he said “the purpose of dream work is to transform the forbidden wish into a non-threatening form. Thus, reducing anxiety and allowing us to continue sleeping. Dream work involves the process of *condensation*, *displacement* and *secondary elaboration*” (McLeod, 2013). Therefore, the process of *condensation*, according to Martin Evan Jay, “operates through the fusion of several different elements into one” (Jay, 2016). Shaka and Ihentuge states that “is a process in which a number of events, persons or instincts are condensed into one single image in the dream” (The Crab, p.180). For example, according to McLeod “a dream about a man may be a dream about both one’s father and one’s lover. A dream about a house might be the condensation of worries about security as well as worries about one’s appearance to the rest of the world” (McLeod, 2013).

The second process is *displacement* and refers to the symbolic substitution of real persons/events by others close to them. Dreams help us to beat the censorship associated with everyday living. The things our society and cultural values reject as normal are thus censored in our minds and regulated by our *ego* system, which uses the defense mechanisms to repress and dump in the unconscious. Therefore, to beat this censorship, such repressed events are *displaced* and represented by things close to them. For instance, according to McLeod, “one of Freud’s patients was extremely resentful of his sister-in-law and used to refer to her as a dog, dreamed of strangling a small white dog. Freud interpreted this as representing his wish to kill his sister-in-law. If the patient really dreamed of killing his sister-in-law, he would have felt guilty. The unconscious mind transferred her into a dog to protect him” (of the anxiety that would have followed after the dream) (McLeod, 2013).

The third and final function of the dream work is referred to as *secondary elaboration* by McLeod, or *secondary revision* by Martin Evan Jay, is the process whereby the unconscious mind strings together dream images into a logical order of events or, according to Jay, “some order of intelligibility to the dream by supplementing its content with narrative

coherence" (Jay, 2016). And McLeod says "according to Freud, this is why the manifest content of dreams can be in the form of believable events" (McLeod, 2013).

Sigmund Freud has a lot of influence on modern psychology and despite the skepticism of the unconscious mind, McLeod states that cognitive psychology has identified the unconscious processes such as procedural memory (Tulving, 1972), and automatic processing (Bargh & Chartrand, 1999; Stroop, 1935), and social psychology have shown the importance of implicit processing (Greenwald and Banaji, 1995). Such empirical findings have demonstrated the role of unconscious processes in human behaviour, (McLeod, 2013). While Shaka and Ihentuge agree that not all scholars have accepted Freud's works, "its concepts and ideas have gained popularity in literacr/film theory and criticism... Nevertheless, Freud and his psychoanalysis theory have continued to influence many known contemporary scholars of which Jacques Lacan is one" (Shaka & Ihentuge, p.180).

Jacques Lacan and Psychoanalysis

Jacques – Marie – Emile Lacan was born in Paris on April 13, 1901 to a family of solid Catholics tradition and was educated at a Jesuit School. He studied medicine and later psychiatry. According to a biography on Lacan by Matthew Sharpe, in 1927, Lacan commenced clinical training and began to work at psychiatric institutions amongst famous psychiatrist Gaetan Gatian de Clerambault (Sharpe, 2012). Wikipedia states that Jacque Lacan was a French psychoanalyst and psychiatrist who has been called "the most controversial psychoanalyst since Freud"... His ideas had a significant impact on post-structuralism, critical theory, linguistics, film theory and clinical psychoanalysis (wikipedia). Lacan was influenced greatly by Sigmund Freud as he began his work with the Freudian society in the 1950s as Shaka and Ihentuge states. Haber also states that Lacan was fascinated by Freud's earliest discovery – unconscious desires as revealed through free associations and dreams (Haber, 2006). But at this time, according to Shaka

and Ihentuge, Freud's reputation in France was low as existentialism and structuralism were in vogue and Lacan's teachings were seen as indirectly supporting those movements rather than supporting Freud. Hence, in 1959, Lacan was expelled from the IPA (International Psychoanalytic Association). He then stated his own society "Ecole Freudian" and commenced seminars (Shaka & Ihentuge, p.181). According to Sharpe, Lacan's said "it is up to you to be Lacanians if you wish; I am Freudian" (Sharpe, 2012). Lacan died in Paris on September 9, 1981.

Lacanian Psychoanalysis, according to Shaka and Ihentuge, appears to be more ambiguous, abstract and vague than Freudian psychoanalysis. They further state that Lacan propounded his theories under such intellectual giants like the anthropologist Claude Levi-Strauss, the linguist, Ferdinand de Saussure (1857 – 1913), Roman Jakobson (1886 – 1982) and the psychoanalyst, Sigmund Freud.

John Haber in his article states that Lacan psychoanalysis is based on the unconscious desires that emerges through words and images. That they speak a language parallel to our own. He posits that Lacan picked up the unconscious as a social being. That the unconscious is quite real enough to destroy lives, and "it can be made perfectly precise: *the unconscious is structured like a language*" (Haber, 2006). To understand this, Shaka states that psychoanalysis is hinged on the importance of the unconscious to our being as humans, therefore, to understand the motives of our actions in life, we must unravel the unconscious. While "Freud believes in revealing the unconscious, Lacan opines that the unconscious should be interpreted through language" (Shaka & Ihentuge, p. 189). The question now is, how is language structured? Haber answers when he said, "each word points to a familiar object, like a dictionary or even a picture book. In a real language, however, words take on meaning only from other words..... Language is like a computer network without a central computer. Meaning (of a word) is always "diferred" to the next word in a chain of associations" (Haber, 2006).

Furthermore, Shaka & Ihentuge clarifies that language (the signifier) points to something (a signified) which is not present. That this is exactly what happens in real life when we feel the absence of something, a lack, a desire (Shaka & Ihentuge p.181).

From the foregoing, with regards to the deconstruction of Kunle Afolayan's film, *October 1*, Lacan's psychoanalysis take from Freud's works of the application of the notion of the unconscious as it relates to the work of arts and to resolve the repressed desires in the actions of the film. Before we do this, the Lacan's ideas of Freud's dream work is important to discuss. Sigmund Freud articulates three basic dream work mechanisms, namely *displacement*, *condensation* and *secondary elaboration*. Lacan substituted *displacement* with *metonymy* and *condensation* with *metaphor*. Wikipedia explains that Jacques Lacan argued that the unconscious has the same structure of a language, and that *condensation* and *displacement* are equivalent to the poetic functions of metaphor and metonymy. Furthermore in metaphor, this substitution (of the object) is based on some specific similarities between two things, where as in metonymy the substitution (of the object) is based on some understood association, memories, ideas and experiences that are linked frequently with the other (wikipedia: metonymy). To Lacan, context is every thing to make meaning out of the spoken words or images. Shaka and Ihentuge state "in general terms, psychoanalysis is currently treated as a critical construct applied to the analysis of literature, film or other artistic forms" (Shaka & Ihentuge, p.182). Artistic works are expected to show things without openly saying them in order to beat censorship. The filmmaker can present his work coded with meaning just as dreams are coded with meanings and as in the case of Lacan, words are coded with meaning in relation to other words. Let us now apply the psychoanalytic stance of Freud and Lacan to the critical reading of a film text, *October 1*.

October 1: A Psychoanalytic Reading

To do a psychoanalytic reading of Kunle Afolayan's *October 1*, Branigan states that it begins with:

the fundamental distinction between narration and narrative. Both of these aspects of a text are conceived as organized along two axes: (i) a play of presence/absence between the author as subject and a narrator, i.e., any of the author's representatives in the text, e.g. a character who tells or acts out a story; and (ii) a play of identity or difference between the viewer as subject and a narratee, i.e., any of the viewer's representative in the text e.g., a character who watches or listens. The narrator and narratee need not be personified as character, but may sometimes be "effaced" i.e., be represented as implicit positions in the text (as cited in Shaka, 2004, p.92)

Shaka posits that the psychoanalytical study of the film text, depends upon what that individual rejects, fails to recognize, or represses. "The repressed text is therefore the true object of inquiry" (Shaka, p.92). From Branigan's and Shaka's positions above, the film text, *October 1*, shows in its narration and characterization that the motivations for their actions and story stems from some elements that are purely psychoanalytical in nature.

The town of Akote, of Western Nigeria in the pre-independent Nigeria, is fast becoming a metropolitan city with all major tribes of the country, namely, Yorubas, Ibos and Hausas presently cohabiting and doing business. The writer here uses Lacan's psychoanalytic mode of metonymy to represent Nigeria, to situate the film in Nigeria. Even if the word 'Nigeria' is not used, one can deduce the setting of the film to be Nigeria because of the tribes. The film opens with images of a young lady being raped and strangled to death by a seemingly unknown man. At the end of the act, the sign of the cross is engraved on the chest of the dead body of the victim.

Police Inspector Danladi Waziri (Sadiq Daba) is invited by the British military colonial master, Winterbottom (Nick Rhys) to unravel the killings of virgins that is happening in Akote. He is welcome by the local police Sergeant Afonja (Kayode Aderupoko), same day Prince Aderopo (Demola Adedoyin) returns home, riding on a horse back and celebrated by the villagers as the first University graduate in Akote.

Inspector Waziri, accompanied by Sergeant Afonja inspects the bodies of the victims and sees that it is the work of a serial killer because the bodies have same inscription of the cross by a sharp object likely a pen knife. They continue their investigation.

They interrogate Agbekoya (Kunle Afolayan) who is the owner of the farm where the last virgin was raped and killed. Agbekoya denies any knowledge as to the killing and he speaks in Yoruba which Danladi Waziri, a hausa police inspector does not understand and Sergeant Afonja does not seem to interpret well.

Prince Aderopo visits a village bar and meets with his old friends, Banji (Femi Adebayo) and Ms. Tawa (Kehinde Bankole), they discuss the independence of Nigeria. While the two are happily expecting the independence of Nigeria Prince Aderopo is of the opinion that it is coming 10 to 15 years earlier. His guard, Sumonu, that followed him to the bar, that was assigned to protect the Prince, deserts his post to spend sometime with his lover by the stream. Later that night, the serial killer rapes and kills the maiden as the guard leaves her.

With the insignia on the chests of all the victims, Inspector Waziri suspects ritual killing. The Inspector and Sergeant questions Baba Ifa (Ifayemi Elebuibon) who tells them that the killer is in bondage, in turmoil, and will kill again. Infact will continue to kill until he is satisfied. The Inspector continues to unravel the motive of the killer in order to apprehend the killer, and conclude the case before Nigeria's independence on October 1st.

Another psychoanalytic mode in the film comes to play in the character of the headmaster who is in love with Ms. Tawa but is not able to

approach her to tell her. He stares lustfully at her, when the Prince comes to take her away from the classroom where she teaches and earlier on, at his jealous reaction when Prince Aderopo visits the bar and engages Ms. Tawa and Banji in a discussion. According to the psychoanalytic modes of Freud and Lacan, with regards to repressed desire and the unconscious, the images of the helpless longings by staring lustfully from the headmaster speaks volumes of his desire and lack. The film narration handles this perfectly with those shots showing the headmaster standing dejected.

The director, Kunle Afolayan, in the dream scene that jolts Agbekoya up from his sleep, exhibits another psychoanalytic mode of Freud's dream work, where we see a young boy being invited by a Catholic Priest for prayers. The scene is just to heighten suspense as the director quickly cuts to the Prince Aderopo riding on a horse and admiring a young Ibo girl hawking around the market square with wares on her head. That night, the girl becomes the victim of the serial killer. In a search for the missing Ibo girl, Coporal Omolodun (Fabian Adeoye Lojede) follows the trail of the serial killer who kills him and escapes. The Ibo girl's father, Okafor (Kanayo O. Kanayo) and his tribesmen captures a traveling Northerner, Usman Dangari, claiming he is the killer of his daughter as they found her wristband with him. During the interrogation of the captured traveler, he maintains his innocence but reveals that the killer whistled a tone when he met him in the bush the night he was captured.

Inspector Waziri is to leave Akote having found the killer, but deep down within him, he believes the Northerner is innocent. He is to leave the next day so at night the officers gather to celebrate his departure and forced him to drink. He becomes tipsy and on his way home, meets the killer. He is too drunk to identify the killer who whistles the same tone the traveler had earlier told him. The inspector is assaulted by the killer, who he struggles to get some possible glimpse at. Inspector Waziri wakes up from his seep in Sergeant Afonja's house and recollects the face of the killer. The next morning he goes to the market square to observe the body language of

Prince Aderopo, who winks at him knowing that there is no evidence that his is the serial killer.

The film moves quickly to resolve the mystery of the serial killer when the Inspector Waziri visits Ms. Tawa at the school, who reveals to him that Prince Aderopo and Agbekoya, as the brightest boys in primary school, are both recipients of a scholarship from Reverend Father Dowling (Colin David Reese) to attend secondary education in Lagos. Inspector Waziri goes to visit Agbekoya, the farm owner who pretended not to speak nor understand English in their first meeting. Inspector Waziri speaks English to him and accuses him of disguising as a farmer because he is hiding something, as well as not letting his son get education. Waziri jolts him back to his senses by using the psychoanalytic mode of *free association* as propounded by Freud. Waziri is able to enter the unconscious state of Agbekoya by freely talking to the extent that Agbekoya starts to confess and reveal the horrible story of how they (Prince Aderopo and himself) were constantly molested by Father Dowling. This scene is the height of the film as Agbekoya reveals the repressed anxiety that has caused all the killings in the entire plot of the film. He said he could not speak the unspeakable to his Father when after five months in Lagos he returned home only to say that education was not for him. Out of mortal fear and disdain from his experiences in the hands of Father Dowling, he refuses to let his child to go to school. He said that they were violated every Thursday. Father Dowling will come to their room and ask each of them to follow him to his room for prayers. This was what he saw in his dream earlier that jolts up from his sleep and gives him nightmares. He had five months, while Prince Aderopo had six years. He said he could not speak because he was a child. This goes to support the Freudian psychoanalysis which is about the childhood repressed emotions, which becomes an unconscious anxiety waiting to become a major influence in what we do in the conscious. For Agbekoya, we see a clear example of the ego defense mechanism, *sublimation*, where the aggression is substituted to a highly socially accepted

venture, something constructive like farming. He is very fanatical with his cocoa plantation.

On the other hand, Prince Aderopo allows his repressed anxiety to turn him into a schizophrenia, a psychotic serial killer. According to Inspector Waziri, at the farm scene, he concurs when he says: "six years of torture is enough to breed resentment in anyone. Ropo (shortened form of Aderopo) was killing out of anger of what Dowling did to him" (Afolayan, *October 1*). On the eve of Nigeria's independence, Prince Aderopo invites Ms. Tawa to their childhood hideout. Tawa accepts to go and wait for him in the secret hut, in the forest, leaving a celebration party she helped to organize. In my estimation, Tawa would not have left such an important party to go to a secret hut in the middle of the thick forest but for the desire to be married as age is not on her side anymore.

Psychoanalytically speaking, she allowed herself to be deceived by Aderopo who tells her that the hour to tell her something very important has come. She quickly accepts to go, throwing all caution to the wind especially with a serial killer around in town, that has killed five victims already.

As fate would have it, Agbekoya leads the police to the hut at the nick of time, when Aderopo is already about to make Ms. Tawa his sixth victim, representing the six years of violation by Father Dowling. Tawa is saved. Aderopo is fatally shot by the Inspector Waziri.

Danladi returns to conclude his account to the British colonial master who asks him not to say the truth about the serial killer. Danladi Waziri questions the motive of the white master who is interested in covering the evil acts of exploitation against the colonized by the British. This in itself is psychoanalytic because the film maker through the narration in the film text creates an atmosphere of Christian religion through the use of hymns, chimes and bells as sound track and the killer wears white clothes each time he is out to rape and kill. The white colour signifying the symbol of Christianity as it is anonymous with the colour of the cassock worn by the priest. Finally, as he kills, he inscribes the sign of the crucifix on the chest of

the victims. From a psychoanalytic perspective, the filmmaker's motive is the question of the atrocities perpetrated on the society in the name of religion. And how the cover ups have been a driving force, howbeit unconsciously, of most of the evils we see in our society.

Conclusion

In as much as the concept of psychoanalysis has since been very controversial, it has remained vital in many fields of human endeavour. Shaka and Ihentuge posit that Nigerian filmmakers should take the issue of psychoanalysis seriously because film critics will always exploit the psychoanalytic implications of their characters behaviours in their works (Shaka & Ihentuge, p. 188).Kunle Afolayan seems to have heeded this advice and has shown a mastery of the use of Psychoanalysis to develop his characters and film narratives.

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- Production Company: Golden Effects Studios